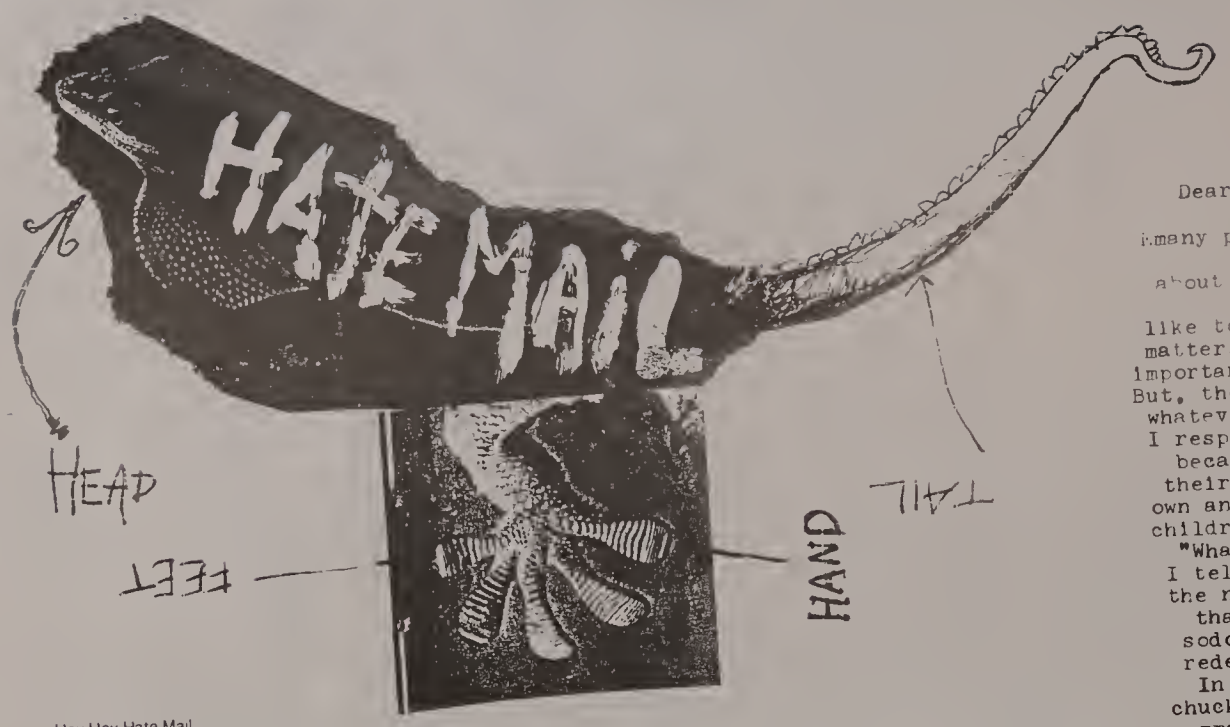
Jan 88 7,14



Hey Hey Hate Mail.

Not bad, I kinda like dis noozpapah. But I don't like dis fake accent so I'll just drop it, Hokay? Interesting views on pass/fail becoming letter grades. I always viewed it like this: Okay, I passed. But how WELL did I pass? Did I just make it or did I do really well? What about the person next to me? But you raise interesting views, yes.

One gripe (this is Hate Mail, after all) -- I can't make head, feet, or tails out of your "Art At A Glance" symbols. Are you gonna clue us in as to what they mean or is this your "subtle" way of saying art reviews are useless?

Beware the moon,

Matt Towler

H.M: 1. 2. 3.

FUR HATE MAYL

I WOUSHULEY JUJ THE AFEKTIVNESS OF A WERK BY THE AMOWNT OF FEEBACH. NEGATIV UR POZITIV, THAT IT RECEEVES WIFOUT ARSING THE MORE HATE MAYL YA GET THE MORE IL'L LUV YA.

SO I LUV YA MORE BUT I HATE YUR SPELIN. AND THET POME LISTUD ONDER MY NAME WUZ NOT MYNE BECUZ SOMONE ELST ADDD TO IT WUT I HED NEVERE RITTEN. ITS TWO LATE. TWO LATE TO MARE ANNY CHANGUZ BUT PRUFREED UNTTIL YU DYE WEN YU TRANZLATE SOMONE ELSTES WURK! MIZPELLING WURKS FUR SOME KINDA RITING BUT TO CEE WURK WIT YUR NAM ON IT AN CEE THET IT IS SOMONE ELSTES WURK IS HURRIBALLY DISORENTIATIN.

FUR THE REEDERS

EAGER FIGHTER SMILES BROAD IN ISSUE NOMBER ONE WUZ NOT MYE WERK

SINZERLIE

CANDACE HOLMAN.

C.H.-
LUV IS SPELLED
L♥VE
-H.M.

I wonder why Rick McDermott has suddenly began wearing suits.... is it...

A. he now reports to Joe Masiello
B. Hes ambitions and is up-and-coming
C. he's an FBI agent
D. he no longer rides the subway

THOUGHT OF THE DAY

HOW DO YOU FEEL WHEN A PERSON WITH WHOM YOU ARE PLAYING A GAME STARTS TO CHEAT?

Dear Hate Mail

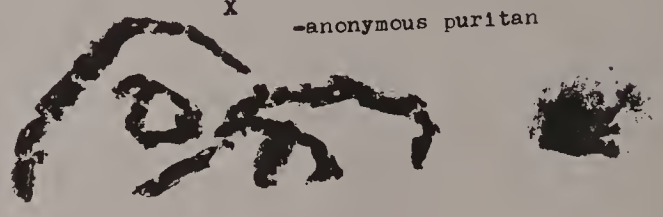
many people were and still upset abo

about the last "newspaper" and i would like to express my opinion on this mateer matter. its fascism! yes indeed. many important submissions were not printed. But, the editers have a right to put in whatever they deem necessary.

I respect those editers decisions because they allow me to sodomize their domestic animal pets that they own and cherish as their cheesed out children. It brings up the question. "What is, a newspaper's function ANYHOW? I tell you this. I thinnk I th ink that the newspaper should get all the money that should go to students and stuff. sodomy is not a just enough cause for redemtion of the fugitive christ child. In fact, and therefore, I beleive I chuckle when I say this and, vive la grasping of the reighns of power tummy in mangle is our only hope.

X

-anonymous puritan



YOU SHOULDN'T SMOKE IN THE CAFETERIA FOR THE SAME REASON YOU SHOULDN'T FART IN SOMEONE'S FACE--IT SMELLS BAD, AND IT MAKES THEM GAG. THE DIFFERENCE IS, YOU DON'T NEED SIGNS SAYING, "HEY DON'T FART IN MY FACE", BUT BECAUSE MOST PEOPLE ARE CONSIDERATE, AND REALIZE IT IS IN BAD TASTE TO DO SO. SMOKERS, ON THE OTHER HAND, FED FOR DECADES BY ADVERTISING (LIKE SHEEP) THAT IT IS THEIR GOD-GIVEN RIGHT TO SMOKE, DON'T GIVE A DAMN THAT YES, THEY ARE MAKING SOMEON'ES LUNCH AS UNPLEASANT AS POSSIBLE. THEREFORE, SIGNS (AS USELESS AS THEY ARE), HAVE TO BE PUT UP TO RESTRAIN THOSE ADDICTS WHOSE MINDS HAVE BEEN DAMAGED AND TWISTED BY NICOTINE. FUCK THAT FREUDIAN THAMOTO URGES BULLSHIT TOO--OR I'D BE AT THE MALL WITH MY M-16.

BUFFY KILLDARE

Dear "Hate Mail"...

In response to "Fromage" Shepid's article on the new "no smoking" rules, I say, sure, smoking sucks... so why not fart in someone's face instead? Surely nothing, not even the finest cigarettes, can compare with a good "Atomic Rip" for pure tension relief! What, in these trying times, could be more satisfying than the deep, basso rumblings of a good garlic-fart; or the shrill, sphincter-challenging whistle of a celery-fart; and let's not forget the incomparable delight of setting off a 30-megaton silent-but-deadly-2-orders-of-burger-king-onion-rings-please blockbuster on a crowded "E" train! I personally prefer farting in the face of this girl, I think her name's "Buffy" or something, though I don't know if she appreciates it. So what!!

Sincerely

Rev. Amalgam "Pyroflatulation Rules" LeTharge

H.M.- MY OPINION DOESN'T REALLY MATTER TO EITHER OF YOU, BECAUSE OBVIOUSLY - MS. MANNERS HAS GOTTEN TO YOU FIRST!

GET A LOAD 'A THIS GUY!

AP photo

Sen. John Chafee (R-R.I.) is seemingly unruffled as he is escorted out of the Kalandia camp in the occupied West Bank because of a confrontation between Israeli soldiers and a few dozen students. The Israeli soldier at right is launching a tear-gas grenade. Israeli troops reportedly shot and killed a 15 year-old Palestinian yesterday at another camp.

information

happy

ATTENTION STUDENTS

Your septic system c

Such expressions as "Behav sperm in Johnny," or "Johnny has behaved very badly today" are common in the American home. The word "behavior" is popularly used to refer to human actions of which we approve or disapprove.

Scrambled Information.

There he grabbed it by the back and shook it

Sudden Death

CHEESE

trivole, *adj.* frivolous, flimsy.
froid, *s. m.* cold; *avoir ~* feel cold; *— adj.* cold, cool; *il fait froid* it is cold.
froisser, *v.a.* rumple, crumple; bruise; *fig.* offend, hurt; *se ~* take offence.
frôler, *v.a.* graze.
fromage, *s.m.* cheese.
front, *s.m.* forehead; face; front (part).
frontière, *s.f.* frontier, border.
frotter, *v. a.* rub.
fruit, *s.m.* fruit; produce.
fruitier, *s.m.* fruiterer, greengrocer.
fuir*, *v. n. & a.* run away, flee.
fuite, *s. f.* flight; leakage, leak.
fumée, *s.f.* smoke.
fumer, *v. a. & n.* smoke.
fumeur, -euse *s.m.f.* smoker.
fumier, *s.m.* dung.
funebre, *adj.* funereal.
funérailles, *s.f.pl.* fu-

All of our senses are similarly limited

ATTENTION STUDENTS

Remember, boneheads, think **sex**.

almost as big as he was. Then

as if dead, even while Spot growled

In other words, the wild beast

seemingly dead

jumpy action destroys that impression of smoothness between shots in a sequence which is a mark of good continuity.

THE DAY is a shoe to be walked in.

NO TOILET IS COMPLETE

THE TRUEST EXPRESSION of a people is in its dances and its music. Bodies never lie.

Your pet trusts you to provide the best of everything.

For further information

Skeleton Bread

i angle to tangle tango
twist twix twigs, branches
thorns of 'zorna' born of ashes
thatches scratches
rope and rhinestones,twine and sinew
bones and lies and truths so new alive
the death askew, i ask you
i writhe to know
no pity i show
explode reload a toad the road
and who knows the soul?
a foul fool unrule
and i tip-toe below the school

S.E.S. 1/87

Peeeeenis

IN A MAD ATTEMPT TO TAKE OVER THE "SCHOOL NEWS PAPER" MY PEN IS EXPLODED

MY PENIS RED

In a mad attempt to take over the "School Newspaper" my pen is exploded.

ONE OUT OF TEN

As a student I've often heard the statement "Only one out of ten students who graduate from art school end up getting jobs in an art-related field". It's worth considering this statement by examining the premises that underlie our interpretation of it. The common use of these figures (no doubting their accuracy) is to try to instill a little reality into students by saying "Its a jungle out there and only a few are going to survive, so you had better be good if you want to make it".

The first thing that this implies is that getting jobs is the goal of this institution. This is not the goal of Mass Art and they should be reminded of it.

Secondly, it puts pressures on and implants fears into studends not to "fail". Failing in this context means failing to procure the acclamation of "superiors". Real success, however, occurs when students grow on many levels and realize potentials, inconsequential of such review. Exacerbating the pressures of this confusion has been the recent imposition of a degrading letter-grade system at MCA.

Thirdly it denies the idea of self-direction by not considering the thought that someone might willingly choose to use the learning aquired here as a step into other directions. Internally at Mass Art this embarrassing and shameful mind-set is continually practiced by faculty who castigate students who dare to expand themselves by deviating from the narrow confines of their departments. In addition, this denial furthers the elitist view that there are no other directions that might be considered better or more worthwhile than being an artist.

Worse than pre-supposing all of these fallacies, however, is the reinforcement of the doctrine that there is an inevitable brick wall that devides art-jobs from non-art jobs. This erroneous attitude ignores the existance of creative people successfully expressing themselves through their so-called non-art jobs. Further, the belief in this make-believe wall retards fully integrating art-making into everyday activities like some other contemporary cultures have attained. As the shapers of this culture our biggest task in this regard is to dismantle this wall and the perception that art must be created by artists and consumed by spectators and replace it with one where art pervades life by being created by everybody, undenegraded by consumerism.

BOB HILPERT: NO EXPERIENCE

PERHAPS ONE OF THE GREATEST BENEFITS OF ATTENDING ANY INSTITUTE OF HIGHER LEARNING IS ITS TRAINING TO THOUGHTFUL, INTELLIGENT QUESTIONS. AS AN EXAMPLE, LET'S CONSIDER ROBERT HILPERT. ASSISTANCE DIRECTOR OF THE AUDIO VISUAL DEPARTMENT.

HILPERT'S RESPONSIBILITIES INCLUDE THE CARE AND MAINTENANCE OF VARIOUS SPACES AS WELL AS THE A/V EQUIPMENT OF THOSE SPACES AND THE CARE, MAINTENANCE, AND CHECKOUT OF A/V EQUIPMENT.

QUESTION: HOW DOES HILPERT'S TRAINING AS AN ARMY RECONNAISSANCE PHOTOGRAPHER QUALIFY HIM FOR THIS POSITION?

THIS QUESTION IS INTENSIFIED BY INSTANCES SUCH AS HIS INEPTNESS IN WIRING THE SOUND SYSTEM OF THE TOWER AUDITORIUM. (BOB ONCE HAD A REAL AUDIO TECHNICAN IN STICHES FROM BOB'S EXCUSES FOR UNSHIELDED LINE-RUNS, POOR CHANNELLING, ECT. HILPERT HAS ALSO CHANGED THE TOWER BUILDING VIDEO LAB SPACE. THE PROBLEM WITH THIS, HOWEVER, IS THAT THIS IS A SPACE THAT ISN'T UNDER BOB'S JURISDICTION. AS SUCH, THE IMPRACTICLE ALTERATIONS THAT WERE MADE WERE WHOLLY UNAUTHORIZED. BOB ORIGINALLY APPLIED FOR THE JOB OF VIDEO-LAB TECHNICIAN. BUT WAS DISQUALIFIED BY A THOROUGH INFAMILIARITY WITH THE MEDIUM. EQUIPMENT AND TECHNOLOGY. YOU HAVE TO GIVE HIM CREDIT FOR HIS BRASHLY TRYING TO INCULCATE HIMSELF INTO A POSITION THAT WAS DENIED HIM.

AS A LIBRARIAN OF EQUIPMENT, HILPERT FUNCTIONS TO A HIGHER DEGREE. ESPECIALLY WITH EQUIPMENT THAT HE WANTS TO KEEP OUT OF STUDENTS' HANDS. AS THOUGH THE EQUIPMENT WERE ANTIQUARIAN TREASURES THAT SHOULD FOREVER BE KEPT UNDER LOCK AND KEY.

IN THE FACE OF ALL THIS AND EVER-MOUNTING EVIDENCE AND INSTANCES, A MOST PROVOKING QUESTION IS "WHY IS ROBERT HILPERT RETAINED AND PAID FOR A JOB THAT HE'S INCAPABLE OF PERFORMING?"

LET'S SEE HOW MUCH LONGER THE MASS ART ADMINISTRATION WILL IGNORE THIS QUESTION.

— ANONYMOUS

CIA RECRUITING AT MASS ART

Recruitment by the Central Intelligence Agency has been getting some notice lately at area colleges because of protests by students and faculty. There are no protests at Mass Art however, a problem which should be rectified immediatly.

We the Students for a Different Scene at MCA believe that students here should be protesting now at the total ABSENCE of the CIA at Mass Art. Why should The College of Art be overlooked in this way? It certainly isn't due to there being any leftist radicals on campus.

Recruiting from the same tired places has bred the same monotonous assasinations, drug-smuggling, staged-elections, thought-control, and repetitive mass-murders that have made our CIA so embarrassing. We need to show the CIA that they need artists,not just to redesign their logo, but to inject much needed creativity into the blood of this lifeless organization.

Imagine dropping off art suplies as "Humanitarian Aid" to the Nicaraguan Contras and then they could make art instead of terrorizing poor peasants.... or maybe they could sculpt new limbs for children who've lost them from their land mines...or even better, they could just paint their victims with cadmium red instead of killing them.

Instead of training the Salvadoran Air Force to bomb villages, artists in the CIA could train them in the finer points of post-modernism.

Closer to home these artists - terrorists could instigate a coup in New York and install Julian Schnabel as dictator, just as a joke.

The possibilities are endless because, being outside the law, the CIA is limitless. To work with no limits is just what art needs, and thats just what the CIA can offer us. So look to expand the current art world and demand representation in the CIA today!

the SDS at MCA

CEASE-FIRE ANNOUNCED

The following are not scientifically proven, but here are our tips for preventing nightmares:

- Avoid watching scary movies or reading thrillers before bed.
- Don't be alarmed by noises outside your bedroom; there's usually a reason for the sounds, such as the wind.
- Avoid eating big snacks or meals right before bed.
- If something's bothering you, talk with your parents about it before bed.

WIZARDS

by Rae Wiener

Once upon a time when the earth was young and its people foolish there existed an evil politician who was on the run.

What he was running from is not part of this story; where he was running to was a new land. A land where no one would bother him. A land where no one would hassle him. A land where no one would try to hurt him In short; a land where no one would recognize him.

The season in which this story took place was late summer when the sun felt so hot it seemed almost incandescent. As the politician fled it burned down on him unmercifully. Alas, it was an arid, empty land he was running through and it offered him no shade.

The politician ran and ran. He ran for 7 days and 3 nights and one morning he woke up in a beautiful forest. All the trees of this enchanting wood were of a type that offered the sweetest shade. The politician lay on the forest floor and observed how the branches stretched up to the sun, sparing him from the cruel rays.

"The trees and I are brothers", he mused to himself. "They reach for the sun the way I reach for power."

All the other words passed quickly through his thoughts but the word "power" lingered, like an old stain. The politician stood up and walked along a path that appeared through the trees. He had brought the path with him and walked along it wherever he went. The path led him to the ouskirts of a village. Soon he came upon some children who were laughing and raking leaves. The very first leaves of fall, laying so vividly on the emerald grass that each draw of the garden rake created a new abstract painting. The children stopped raking when they saw the politician.

"Who is the leader of this village?" he asked.

The children looked sad. "We don't have a leader", they said.

The politician smiled. "I am a leader", he said. "In my old country I led hundreds of thousands of people."

The children looked awed. "But why did you leave them?" asked the oldest child.

"Well", he told her, "I had led them as tar as I could."

The children brought the politician into their village shouting " a new leader ! A new leader !" They came upon a bunch of adults. "Papa, look" said the girl. "This man says he'll be our leader."

The politician bowed. "I understand there's an opening in your government for someone of my skills", he said.

The people looked very happy. The papa said "we could certainly use a leader around here. Of course we wouldn't want to impose on your kindness too much. How would you feel about leading the cows to the meadow every day?"

The oolitician frowned. "I was hoping for something a bit more people related", he said.

"Oh, really", said the Papa looking pleased. "Well, if it's not too much trouble, O'Stranger, you could lead some of the woodsmen into the forest each day?"

Now the politician had planned on taking over the village slowly; starting in some small clerical job and working his way up. But the sight of all those trusting faces had an effect on him like a mother calling her baby's name. His mind gave a little shudder and peeled back to the core.

"I want nothing less than to be the leader of everyone in this village" he cried. "Every man, woman, child and cow. I want to rule you all!"

The people cheered wildly.

The politician instantly became suspicious. "Why are you so eager to have a complete stranger lead your village?" he asked.

The Papa laughed. "We'd be eager to have anybody lead us, just so long as none of us has to do it." All the people nodded in agreement.

The politician became even more suspicious. "Why", he asked, "is the job dangerous?"

"Hell, no" said the Papa, "just boring and tedious. And a whole lot of responsibility. Too much if you ask me. The motto of our village is 'make yourself useful'. Well let me tell you, O'Stranger, I'm the head of my family and being useful to my wife and three children is all the responsibility I desire. Only a madman would want to run an entire village. "Or", he added hastily, "a very brave man."

Everyone glared at the Papa. Was the politician insulted? Would he change his mind about leading the village?

But the politician smiled. "I can certainly appreciate your attitude" he said smoothly; "no offense taken."

"Well then, O'Stranger", cried the Papa, "we hearby appoint you leader of our village!"

"Huzzah! Huzzah!" creid all the people.

The politician said "I thank you, good people. Let me begin ruling you this very minute."

"Huzzah! Huzzah! Huzzah!"

The people led him through the village. They told him he could pick any house he wanted. He chose the biggest house. They led him to the storage barn and told him to take all the food he wanted. He took all the food. They led him to the stables and told him to pick any horse he wanted. He said he hated riding horses and ordered them to build an ornate carriage. He ordered them to do alot of things.

He ordered the merchants to pay taxes and kept most of the money for himself. He ordered the soldiers to make war with the nearby villages and kept all of the booty for himself. He ordered the farmers to work harder in the fields and then sold the extra food to the conquered villages at outrageous prices, which he pocketed.

And he never did anything useful, not even wash his own dishes. Well really I mean...really!

One night all the people in the village woke up and discovered they could barely see.

"No wonder" they cried, "he's robbing us blind!"

Led by the Papa they rushed over to the politician's house and dragged him out into the street. "Cheat! Liar!" they yelled, squinting. "You've plundered us long enough, O'Crook. Now you will stand trial for you crimes!"

"Wait" squeaked the politician, "I'm your leader. I-I should get special treatment. I demand immunity!"

The people squinted at each other. "Not only is he a thief; he's crazy."

They dragged him to their court of law, a glade in the middle of the forest, and dumped him down under a huge tree.

"Are you going to hang me?"

No answer.

"I demand a jury of my peers!"

The Papa spoke. "There are no pear trees in this forest, O'Thief. You will get a jury of wizards, a trial by wizards, a judge who's a wizard and wizards will carry out the sentence. This is a civilized country you know." And the people all turned their backs to the politician and left the glade muttering "great, now we don't have a leader. Maybe the cowherd will do it..."

The politician stood up and brushed the leaves and twigs from his clothing "Well that was an easy one", he thought. "I can just leave."

But before the politician could even take one step the wind started to howl, the trees started to shake, the earth started to tremble, and his toupee blew off his head.

"Oh fuck", he said, and was surrounded by wizards.

Now wizards tend to marry other wizards. And they just love to screw and have children. So there were an awful lot of wizards in the clearing that night. There were mama wizards and papa wizards, children wizards and even one little baby wizards who was flying spirals over everyone's head.

"Oh, Mama, let meeee" squealed the baby wizard and flew right at the politician and spit up in his face. But this wasn't ordinary baby spit. Oh, no. It was WIZARD baby spit. As soon as it hit the politician words appeared all over his face. "Guilty, guilty, guilty, guilty" all over his face.

"Well that's it then" said a mama wizard, "he's guilty. Let's zap him."

"Wait" cried the politician, holding his hands over face. "Ignore my face! I'm a very important leader. I deserve special treatment here. I demand immunity!"

The wizards looked at each other. "Not only is he a thief; he's crazy."

"Mama let meeeee! Let me zap 'im!"

"Now, now, my little coltpixie", said the Mama wizard. This is grownup business. Be good and I'll give you a magic lollypop." Magic lollypops are wonderful. Not only do they taste great by they make children lose their voices. They're very populare among parents.

The Mama wizard now turned to the politician. "O'Stranger," she began. "We wizards believe in making the punishment fit the crime. When you became the leader of that village you were supposed to make yourself useful. But all you did was rob your people instead of trying to serve them. Well, now we are going to give you an opportunity to make up for this. We are going to turn you into a tree."

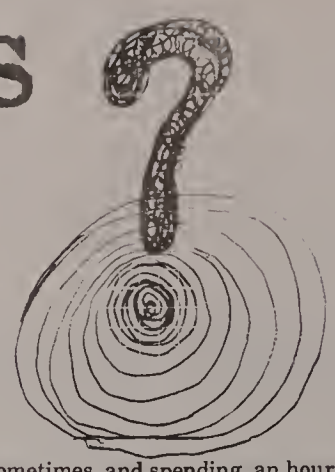
"A tree!" the politician cried.

"Yes, O'Stranger, a tree. Your leaves will offer protection from the sun and create oxygen for your people to breathe. Your branches will soften the winds that gust through the village. Your sap will sweeten their tea. As a tree you will be far more useful to you people than you ever were as a politician."

And then all the wizards clapped their hands 7 times and sneezed 3 times and the politician turned into a tree. The biggest tree in the forest. The tree with the most leaves.

"Y'know, Mama" said the baby wizard, "he leaves alot to be desired."

Disabled Student Access



In 1985, a complaint was filed with the Office of Civil Rights complaining that Mass Art was not addressing the issue of handicap accessability. From this, there were demands from the Office of Civil Rights to make all courses accessable, to create better parking situations and to consider and act upon creating an accessable college for the disabled. In 1985, it seems Mass Art had not fully addressed these issues, and although now many of the accessability problems have technically been resolved there still remains frustration amongst Mass Art's disabled community.

In response to the civil rights suit in 1985, a Task Force for Disabled Student Access was formed, composed of students and falculty. This group worked to develop an awareness of what Mass Art needed, as well as to try and resolve the accessability problem. A list of recommendations they felt delt with the issues at hand were sent to then president, Jack Nolan. Their suggestions would have open the college to all persons of mobility, hearing, visual and learning abilities. They suggested establishing a disabled student center and to appoint a paid section 504 co-ordinator. Most colleges have this service. The center would have provided information for faculty, students and the administration. It would have been a source for counseling , technical information, and provide up to date lists of qualified tutors, readers and interpreters; as well as job placement. This center it seems would have been an asset to Mass Art. Besides the center and co-ordinator, the Task Force recommended the college review it's 504 status , incorporate the needs of disabled students in the 5 year plan and develop an outreach program. A major defeat for the Task Force was the announcement of "no funds" for a 504 co-ordinator.

A 504 co-ordiator would have specifically addressed the needs of the disabled students at Mass Art. "504" refers to the section nomber of the Rehabilitation Act of 1973, and is designed to "eliminate descrimination on the basis of handicap in any program recieving Federal financial assistance". Since there were no funds to support the position of a 504 co-ordinator, the job was given to Ted Landsmark. Ted is not only the college's 504 co-ordinator , he is also our Affirmative Action director. His office is located on the 11th floor.

After considering the recommendations, Mass Art signed a formal consent agreement with the Office of Civil Rights, stating that the college would address the issues raised and made commitments to create accessability. To this date, the Tower building, the first floors of the North and Collins, Printmaking , the courtyard and most of Longwood are accessable. The college has tapes of the curriculum and policies for the visually impaired. There is a central fund for hiring interpreters for the hearing impaired. The dixie cup dispensers were installed so that persons in wheelchairs would be able to get a drink. The college knows they are often empty, but they try.

But honestly, for a public state college with all it's bureacratic bullshit, trying is not enough to stave off the frustration. It is Mass Art's inability to work as a unit that has created frustration and hindered projects from getting accomplished. There are many administrators and faculty that are aware and are concerned with creating accessability. There are others that must not be...or else things would get done.

The auditorium will finally have a ramp, installed this January, that will allow accessability from the first floor into the front of the auditorium. Chairs will be removed from the front rows, to make space for wheelchairs. Now, mobility impaired students will be able to get to the auditorium without leaving the building. Everytime a disabled student wanted to go to the auditorium, he/she would have to leave the building and re-enter at the entrence closest RCC. Even then, the student could only sit in the back. This ramp will be a great asset to Mass Art.

But , not such a great asset would be one of the two handicap elevators at the Collins building. This situation is a prime example of lack of communication amongst the Mass Art administration. The better of the two elevators goes to the woodshop. The "horror" elevator goes from Palace road to the 1st floor of the Collins building. All three of the current disabled students in wheelchairs have been stuck in this new elevator. The elevator was installed in October 1987. One student can recall being stuck at least 10 times . The elevator is located on the outside of the building, so shouting had to be continuous and loud to alert our faithful contracted help. It is hard enough getting to school sometimes, and spending an hour stuck in the rain on the elevator can hinder creativity. So, to solve this problem, an electrician installed 2 alarm buttons; one on the building at Palace road level and another by the door on the 1st floor of the Collins. Therefore, if a student is stuck midway, he/she wouldn't be able to reach either. This type of situation is exactly what frustrates disabled students here, total lack of foresight. Also, a canopy will be constructed either on or above the elevator so students will not get wet in the snow or rain. Because the elevator is not running properly, and it has not met "the needs of the students" , payment has been held until the company produces a maintence contract. However until then , I've been assured, the elevator is run every morning to make sure it is working.

Joe Masiello has filed a request to the Boston Traffic and Parking Division for 12 handicap spaces and 2 state vehicle spaces. This will assure that there will be planty of space for the disabled students as wellas any disabled visitors. Also, it would be plesant , if not lawful, for the state vehicles not to be parked in the handicap parking spots. He will hear on that in 1-2 months.

Other problems that add to the frustrations of being a disabled student at Mass Art are little things that could easily be taken care. The sidewalks need to be cleared all winter long, as well as the ramps. Cars that park on tetlow st.'s sidewalk in makeshift spaces need to leave room for wheelchair access to the ramp by the loading dock. Cars that park in the fire lane, behind Collins and North on Palace rd. need not to park there. The cars are always in the way of a wheelchair bound student getting to the elevator .Trucks that park in the loading dock need to leave room for students in wheelchairs to use the sidewalk , so they will not have to go out in the street to get by. These are complaints I have heard and need to be addressed. They are not hard things to do . As one Mass Art student has said, "It needs to be done now, this semester, not next...." , and this is the attitude Mass Art's administration should adopt.

Looking ahead, there is the 5 year plan. The 5 year plan will create a college that is entirely accessable. It will conform to all laws governing access in new buildings, right down to the amount of pressure to open a door. The renovations address the issues of handicap access thoroughly, with the exception of enough exits for handicap persons. Looking at the floor plans, there will be 2 exits/ entrences on campus; those on the Huntington side of the campus and another by the loading dock on Tetlow st. Before these plans go into construction, Mass Art should add other exit ramps on Palace rd and Tetlow st. . If Mass Art is going to spend so much time and money on this 5 year plan, then they should do it right. The plan should incorporate as many options for the disabled as they do the able. Right now, Mass Art conforms to all the accessability regulations for old buildings , but I don't see how with no handicap restroom in the North building. The renovations are schedualed to begin in 1 year and to last 5 years.

Mass Art needs to learn how to work as a unit. The issues of the disabled need to be addressed as soon as they come to their attention and with proficiency. The frustrations the disabled feel at Mass Art are unwarrented and can be solved by the college simply recognizing their rights.

Interview by "Colleen Murphy" on handicapped problems relating to Mass Art

Q: During the day, what problems do you encounter here a Mass Art?

A: Okay, I come here in the morning, and many times in the winter, there are either State vehicles parked in the handicap spots, so I have to worry about getting a security guard to move the vehicles, and this is a repetitious happening. Complaints do nothing. Fortunatcly, this year the salt was thrown on the sidewalks making it easier for Wheelchairs to maneuver. Yet, for parking the snow is shovelled into the curb; whereas, I have to park 2-3 feet from the curb risking a ticket.

Q: What about the handicap elevator at the Collins Bldg?

A: Well, about that elevator, when I get there first things before I even encounter the elevator I have to tolerate fighting the cars parked in the alley way. Joe Masiello promised me there would not be cars parked there or they would be towed. Back to reality, there are always cars parked there and they are never towed, nor are they restricted from parking there. I have to either try squeezing between them or annoy somebody to get the cars out of there. It's a pain in the ass, especially when I am running late for a class because of other accessability problems that make me late in the first place. Then when I get to the elevator I'm usually loaded down with all my painting gear and I can't get on the elevator because there's no ramp there. It's too steep to get up, 45 degree angle. Impossible at times to conquer. Also, there are other people in wheelchairs who can't handle it at all. They get very frustrated. If the elevator is going to work or not is a risk anyone has to take.

Q: If the elevator doesn't work, what do you do?

A: If I get stuck midway I can't reach any buttons so I end up yelling for help, and when it's raining or cold then I get sick. Sometimes I wait 15-20 minutes for help. The most idiotic thing they did was to install 3 "emergency buttons", each located out of reach, i.e.

1) In the inside of Collins Bldg. with a locked door separating me access.

2) On the outside of the Collins Bldg. on ground floor level (about 15 feet from the elevator).

3) One on top of elevator which cannot be reached at all.

Cars parked in alley, Palace Road.
NO ROOM FOR WHEELCHAIR PASSAGE!!!!!

here at Mass Art. I pay good tuition money so why do I have to put up with this energy draining situation. Sure, it is rumoured that there is a 5-10 year plan for accessability, but I'll be long gone by then. Does this mean that besides recieving education for my tuition I will have to complain until I graduate or must I seek another college, i.e. Museum School. I am sure their accessability would allow a wheelchair person to graduate without all the stress and frustration encountered at Mass Art.

Q: How long does it take for you to get things you've requested?

A: I've requested to have non-handicapped vehicles and State-owned vehicles restricted from parking at the HP spots on Tetlow St. by the loading dock. Yet, this request has not been met to this day. I started this request in the summer of '86 and every day after with no response. A ramp for the Collins Bldg. elevator was requested last fall and I still don't see one there. Nor has a canopy been installed to guard against rain and snow. To get off this issue for a moment I'd like to mention something very annoying. Should the school help me in any way then I must practice good politics or it could reflect badly upon me. Now I ask you, why should I practice good politics when I keep getting ignored when I mention the schools responsibility towards the handicap issue.

Q: This must make painting and being creative hard.

A: Of course, it hinders my creativity because I have to deal with this bullshit from beginning of the day until the end. It is quite an emotional strain. Sometimes by the time I'm in class I don't even feel like being here at all.The school seems to forget that able-bodied people can get around no problem and handicap people can't. The equality level here is unfair. Something needs to be done now this semester then next semester we can deal with other problems as they arise.

Q: Do you feel you are the only person pressuring the Administration regarding access?

A: Yes.

This whole interview is great, but I fear that following this piece I might recieve a lot of resentment or be looked upon less. Well, I don't believe I need to hear any flack because I'm just going publically with my rights and those of any other wheelchair students. I believe I should not have to recieve bad politics in turn for voicing the right of a handicapped student. If it wasn't for another student on getting a key for a handicapped bathroom I'd still be having problems finding a bathroom to use. Able-bodied students care, but they just are not aware of how really large the problem is on handicap access here at Mass Art.

Q: What do you feel we need to address this semester and not next?

A: 1) Get rid of all State-owned vehicles parked in HP spots.

2) Have Security call Boston Police when a vehicle without a Handicap Plate or Plaquecard is parked in an HP spot to be towed.

3) The loading dock to have during school hours passable passage on the sidewalk. (This way wheelchairs don't have to risk going out on the street to get by risking possible injury from oncoming motorist.)

4) A ramp built to legal measurements from the Collins Bldg. elevator for access.

5) A canopy to be installed over the elevator to shield against snow or rain.

6) All cars to be removed from the alleyway on Palace Rd. between Collins and Palace Rd. parking lot, and remain enforced.

7) The school should hire a 504 coordinator who he/she is in a wheelchair and deals solely with handicap issues at hand. These are the most important issues that should be dealt with in this semester. The latter part as for hiring a 504 coordinator is very important because that person knows how to deal with and understands access problems better than the current 504 coordinator.

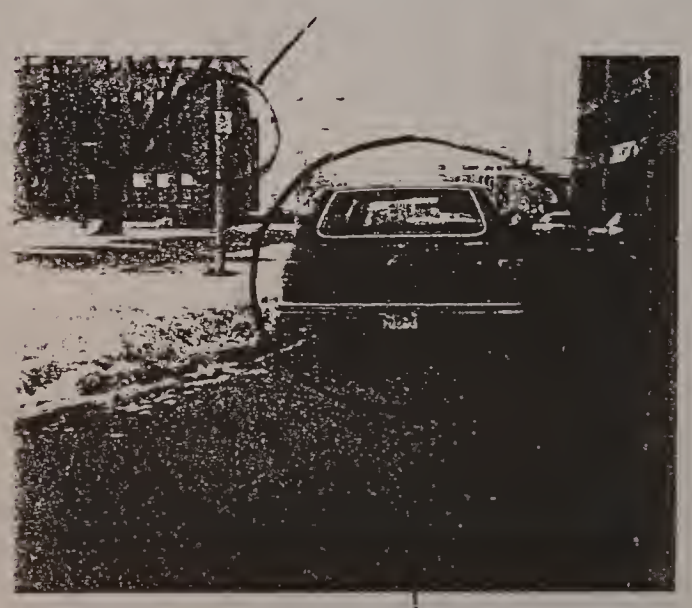
Q: Do you think if Mass Art had a disabilities service center with the kind of 504 coordinator it would improve on access and enrollment for disabled students?

A: YES, I DO. Another student once told me that the only reason she goes part-time is that she cannot deal with the frustrations and stress involved with the access problems here at Mass Art.

It's a big hassle, and I always end up late for class. I believe I should be on time for class since I pay good tuition money. I believe I don't have to put up with this stuff. I keep repeating myself about the problems at hand, and I don't know why I have to keep repeating myself. Am I complaining to deaf people or are they just a bunch of illiterates? Also, I have seen certain persons from Administration, especially from the 11th floor, park their car in the handicap parking spaces and they walk right by ignoring the issue that they are parked illegal in HP spots. I don't see any wheelchair under them, so I don't know why they should be different from anybody else. Just because they have a State plate does not make them handicapped. Blatantly speaking it seems to me that Administration could care less about the handicap problem

In closing, I would like to say it would be nice if Mass Art did do these things this semester then I could just concentrate 100 percent on my painting and other studies and not worry if I can get around. Or how am I going to get through this stuff. I really don't want to worry about this problem anymore. I'm tired of repeating myself. Does Mass Art understand? Or is their answer going to be: well, we will do it tomorrow, and tomorrow never comes.

"HP Parking"



"State Car"

THIS IS A "NO-NO"

welcome back: from one deviant to another

Kali Haas is stirring the coals in the hibachi, turning her back to the snow-drifting wind. "We could've met at the hotel, but I thought this would provide a rustic setting, without too many comforts; keep the interview on edge...." We were nestled up to a boarded up shack behind a row of factory buildings which are now used as lofts. "Sark and Wendy and Wayne, who are homeless, often light here. They let me use their hibachi and I gave 'em a fine bottle of scotch. I was flush last week." Indeed. Kali had just sold a book to Bantam called Outside Living -- a real coup for a twenty-year-old art student who made it to MassArt by recommendations because her portfolio was a dog.

"I'd never even won a poetry contest, and my sisters said my letters were inscrutible. This came as a surprise to me, but my friends who urged the book along saw it as a sure thing."

Anyone who's met Kali knows her modesty is one of her endearing qualities.

"On all sides of the fence. . . see, the trick is not to hide from the system, but to move through all levels of the system, picking and poking, obtaining what I need, and doing as much damage as I can, without hurting people. I love people, but not enough to lay down and drool with them. Life is too short."

Time flies when you have your arms out. Who could forget the event she staged during the mammoth opening for life-drawings: trotting through the cafeteria naked with an entourage sketching her glorious bouncing body. That was the only life going on in there! Or the time she broke into the inter-com system where some unknown phlegmatic DJ used to play bad am radio at a barely audibl level, and began broadcasting the frequency at which peaceful energy resonates. The entire atmosphere of the tower building was altered. Secretaries began potting plant instead of sending memos, windows were broken all over the building to allow real oxygen to enter, the cafeteria consummable maladies were ignored, droves of administra were begging for paint brushes: the entire effete vacuum burst with new self-aware energy. But the event that landed her in kangaroo court was the performance for the all-schoo show, a pricey project that had little to do with the neighborhood, the south end, in which it was set. She gathered some of her homeless buddies, and, after securing honorariums for their appearances, brought them inside to browse, eat, stay warm, do what they might. She called it performance art, administrators called it a misuse of funds and a disruption, as some of them got drunk and loud.

"I see a grand eskewing of priorities, and people unwilling to listen to the voices in their heads. That little voice can tell you oodles more than any self-help book, or day-to-day messages we are bombareded by: you know, 'buy-buy-buy-you're not beautiful/smart/happy enough.....' There are some people who have organized themselves inductively, but they're usually in trouble."

Kali has seen her share. After it was discovered she hadn't been paying tuition, the president himself had her drug out by campus police and she was nearly committed.

"Those are the worst places to be forced to. I've never been in the bin, but I've seen what it does to people. They not only take your freedom, but they take your mind so you forget that you ever wanted freedom."

With the fortuitous change of administration, Kali was granted a hearing to come back to MassArt. She had plenty of character witnesses, and had gotten the money together for tuition from a stint on a ship in Iceland, although she says perhaps Alaska would have been better because they pay in dollars.

"I'm really glad to be back. I'm not a malicious person, and I still haven't learned to paint."

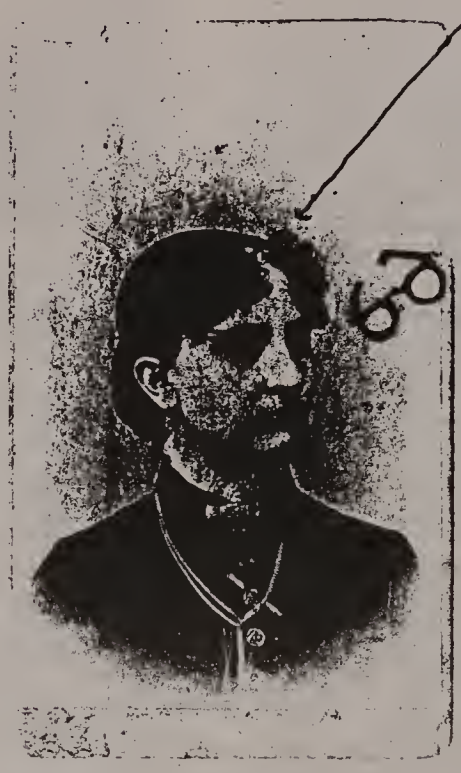
I asked her what her plans are, and if she really wants to subject her forcefulness to the degradation sub-human student status.

"It's difficult. One reason I wrote this book is to talk about some of the issues people felt I was constantly in their face about. Writing it down put it all in perspective for me, and reinforced how important it is to me to stay on the outside of this insipid mode of obediance many people don't even know they're in. I don't want people to *do what I do or say*, but give a greater awareness of the options out there. I've learned that people are easily hurt by having their position in the hierarchy attacked. The ego clings like a barnacle to illusory power. It's a conflict within to decide whether or not to go ahead and hurt them and let their ego sort it out. What I see here at MassArt is a microcosm of the bloated, over-administered, energy-gobbling governance of the world's power elite. It takes itself very seriously."

Kali took the mushroom-pepper skewers out of the marinating pan and put them on the grill, with a few extra, as Wendy and Sark and Wayne were expected back soon from the welfare office. She looks pensive, then her severe countenance warms to a grin.

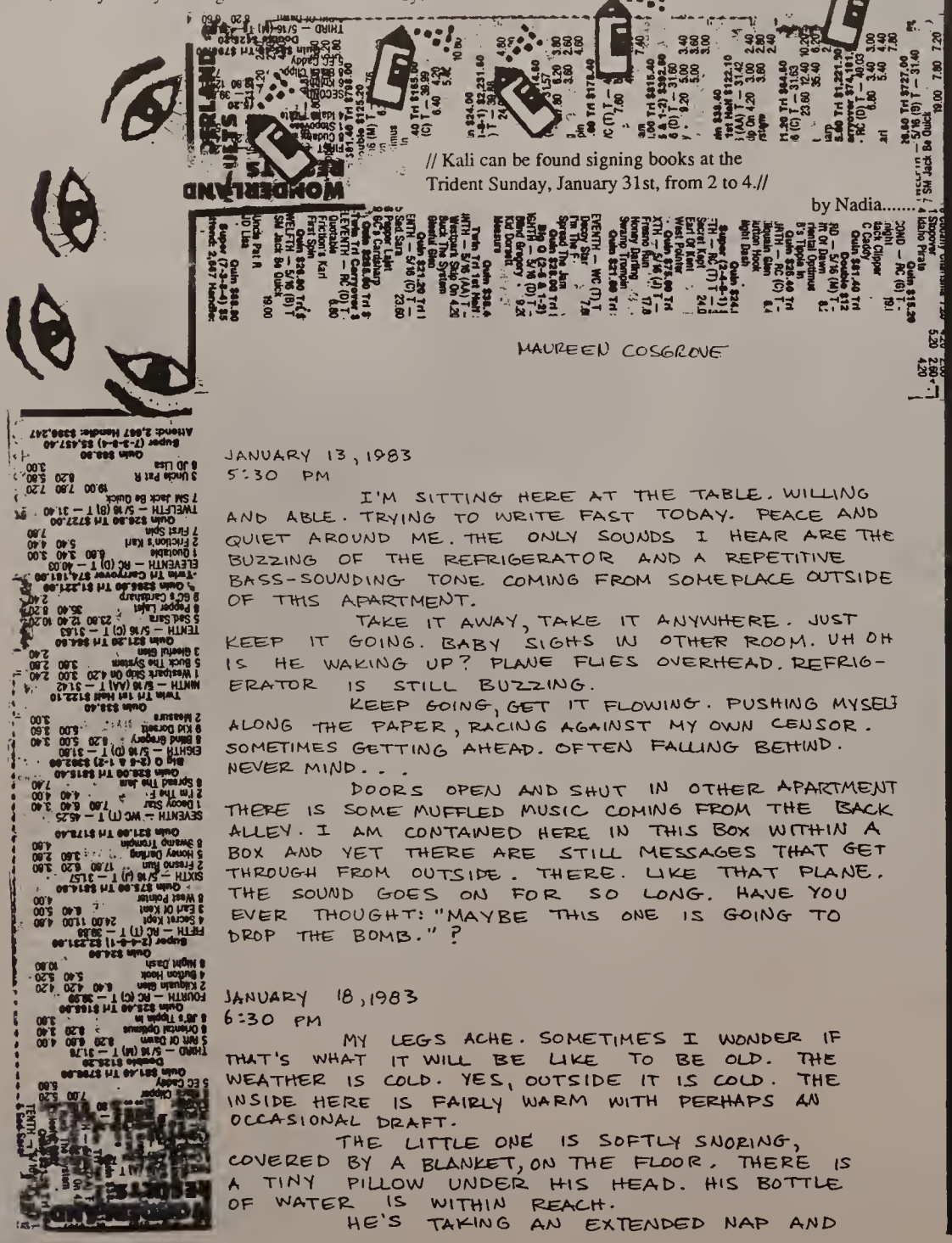
"There's nothing funnier than puffy men who take themselves too seriously."

Problem is, they're in charge, and that's not funny. A gander at Outside Living provides many clues for rendering the wee-wee omnipotence fallow, with many laughs among the chapters.



// Kali can be found signing books at the Trident Sunday, January 31st, from 2 to 4.//

by Nadia.....



MAUREEN COSGROVE

JANUARY 13, 1983
5:30 PM

I'M SITTING HERE AT THE TABLE. WILLING AND ABLE. TRYING TO WRITE FAST TODAY. PEACE AND QUIET AROUND ME. THE ONLY SOUNDS I HEAR ARE THE BUZZING OF THE REFRIGERATOR AND A REPETITIVE BASS-SOUNDING TONE COMING FROM SOMEPLACE OUTSIDE OF THIS APARTMENT.

TAKE IT AWAY, TAKE IT ANYWHERE. JUST KEEP IT GOING. BABY SIGHS IN OTHER ROOM. UH OH IS HE WAKING UP? PLANE FLIES OVERHEAD. REFRIGERATOR IS STILL BUZZING.

KEEP GOING, GET IT FLOWING. PUSHING MYSELF ALONG THE PAPER, RACING AGAINST MY OWN CENSOR. SOMETIMES GETTING AHEAD. OFTEN FALLING BEHIND. NEVER MIND. . .

DOORS OPEN AND SHUT IN OTHER APARTMENT THERE IS SOME MUFFLED MUSIC COMING FROM THE BACK ALLEY. I AM CONTAINED HERE IN THIS BOX WITHIN A BOX AND YET THERE ARE STILL MESSAGES THAT GET THROUGH FROM OUTSIDE. THERE. LIKE THAT PLANE. THE SOUND GOES ON FOR SO LONG. HAVE YOU EVER THOUGHT: "MAYBE THIS ONE IS GOING TO DROP THE BOMB." ?

JANUARY 18, 1983
6:30 PM

MY LEGS ACHE. SOMETIMES I WONDER IF THAT'S WHAT IT WILL BE LIKE TO BE OLD. THE WEATHER IS COLD. YES, OUTSIDE IT IS COLD. THE INSIDE HERE IS FAIRLY WARM WITH PERHAPS AN OCCASIONAL DRAFT.

THE LITTLE ONE IS SOFTLY SNORING, COVERED BY A BLANKET, ON THE FLOOR. THERE IS A TINY PILLOW UNDER HIS HEAD. HIS BOTTLE OF WATER IS WITHIN REACH.

HE'S TAKING AN EXTENDED NAP AND MOTHER WONDERS JUST WHAT SHOULD SHE DO. WAKE HIM TO FEED HIM? OR TRY TO CHANGE HIM AND MOVE HIM INTO BED, STILL ASLEEP?

HE LOOKS SO PEACEFUL. AND IT IS SO NICE AND STILL HERE, ALL ALONE. THERE'S SO MUCH I COULD DO. BUT I DON'T WANT TO DO ANYTHING. WHAT I'D LIKE IS A MOTHER, NOT MINE, BUT A NICER ONE, TO MAKE ME DINNER, THEN TUCK ME IN A COZY CORNER OF THE COUCH, DISCREETLY TIPTOEING OUT OF THE ROOM AND OUT OF MY LIFE.

FEBRUARY 3, 1983
3:30 PM

HERE I AM, SITTING ON THE BED, ATTEMPTING MY FIFTEEN-MINUTES-A-DAY OF WRITING. THE BABY IS SCREAMING OUTSIDE THE DOOR. HE WALKS IN, JUST TO MAKE SURE I WASN'T MISSING HIS CRYING.

"MORE BOTTLE," HE SAYS.

"ASK DADDY," I SAY.

"CAN'T," HE SAYS. "DADDY SLEEPING."

"PLEASE GO," I SAY. "AND CLOSE THE DOOR BEHIND YOU."

HE WALKS OVER TO THE BED.

"WAH WAH WAH WAH WAH," HE CHANTS, HIS 2-YEAR-OLD IMITATION OF AN INFANT.

"REALLY," MOMMY SAYS. "I NEED TO BE ALONE I'M WRITING."

MOMMY PUTS THE COVER ON HER PEN, PUTS PEN AND PAPER DOWN, GETS UP, PICKS BABY UP AND GENTLY DEPOSITS HIM OUTSIDE THE DOOR.

"SEE YOU SOON," SHE SAYS, CLOSING THE DOOR

BABY SCREAMS AWHILE BUT THEN GIVES IT UP. HE STAYS OUTSIDE THE DOOR, GIVING IT AN OCCASIONAL KICK TO REMIND ME OF HIS PRESENCE.

I PICK THE PEN UP AGAIN. IS IT TRUE THAT WHEN I'M HIGH I HAVE MORE ACCESS TO MATERIAL IN MY HEAD, BUT WHEN I'M NOT HIGH IS WHEN I'M MORE LIKELY TO WRITE IT DOWN? ONCE I CAN IMMERSE MYSELF IN THE CREATIVE PROCESS OF WRITING--THAT POINT BECOMES A HIGH IN ITSELF...

"MOMMY, MOMMY," CRIED FROM OUTSIDE THE DOOR. "MOMMY, I CAN'T HEAR YOU."

WELL, TIME'S UP.

MARCH 28, 1983
4:30 PM TODAY THE TREE THE DAY TO GO TO THE TIME OF THE HOUR OF THE SUN AND THE STARS AND THE WHOLE THING GOES UP AND GLOWS AND THEN WE GO OUT AND UP AND EVERYWHERE I LOOK I SEE TOMORROW IS THE TIME THE TIME IS HERE TO TAKE THE TIME TO GO TO STAY TO SIT I WANT TO FEEL THE FLOW OF FIRE OF FINE TIMES AGLOW FROM THE LIGHT FROM BELOW AT THE END OF THE TOP TAKE THE TIME TO SEE THE SUN AND THE SMILES OF THE SAINTS BUT THE SAND IN THE STONE STARTS TO SMOULDER AND FADE LIKE THE JADE SPITTING GREEN FACETS OF TREE AND LEAF BEHIND AS WE RISE AND DESCEND IN THE END IS THE START OF THE DAY AND THE REST OF THE WAY.

JANUARY 12, 1988
5 PM

I FIND MYSELF WRITING AGAIN, AFTER A FEW YEARS OFF. BABY IS NOW IN SECOND GRADE. I AM IN ART SCHOOL I STILL WONDER ABOUT THE SAME THINGS, ONLY NOW I HAVE MORE TIME TO INVESTIGATE THEM. ISN'T THAT WHAT ART IS ABOUT, AFTER ALL? STARTING OUT WITH THOUGHTS AND FIGURING OUT POSSIBLE WAYS OF MANIFESTING THEM: COME TO THINK OF IT, ISN'T THAT WHAT LIFE IS ALL ABOUT?

"What is the SGA ?", some people ask. This question points to one of its basic problems. Communication between the SGA and the rest of the student body it professes to represent is poor because it does not actively involve a large number of students in its debates. This is unlike North Eastern University where you can see people out in the hall everyday engaging in discussion of the "Issue of the Week". As a whole, the SGA at Mass Art has never attained this level of outreach nor has it any future plans to do so.

Mainly, the Student Government Association is a small group of students who will spend around $70,000 in the 87-88 academic year. This money was taken from almost every student here in the form of a fee tacked onto tuition.

Secondly, SGA is supposed to provide a forum for debating student concerns as well as advocating student positions to the real powers above them.

The way it goes about its main task is first by skimming off several thousands of dollars for the 5 member "Executive Board" members' pockets along with many thousands more for their offices. The rest of the money is divided among SGA council members who are supposed to represent their department concentrations, and also divided among students representing their scholl organizations. This article will not discuss this money mostly because the SGA didn't devide the $70,000 pie up until late last semester, and so the spending craze that will justify next year's funding requests has not yet begun.

The first issue that arose was that of a constitution for SGA. Some said the old one needed work while some maintained that there were many different old ones - none of them signed. It came as a surprise to all council members that this document was only to be used internally in SGA and that there was no contract with the administration that allows these students the right to their funds other than a "gentlemen's agreement". SGA then formed a small group to make recommendations on a "new" constitution. Currently these inadequate suggestions are going through a process of ratification in the weekly meetings.

The second major issue was an offensive made by the president of SGA, Waffic Khalil, against open debate within SGA meetings. He attempted to hide this silencing of opinions in a paper he distibuted about procedures for meetings, expecting no comment. When discovered, he defended this position as the only way to have "productive" meetings, avoiding "chaos". Most others, fortunately, regarded this "chaos" as discussion except for John Lafauce who stuck with Waffic on this issue and was later rewarded for his loyalty by being nominated for the SGA vice-presidency.

The next issue SGA took up was the raising of fees which clearly showed its relationship with faculty and administration. Administrator Paul McCaffrey presented a chart of fees that students were currently paying next to much higher numbers which he was recommending that students pay.

The issue of raising student fees had the effect of making council members aware that there were some catagories of fees that they shouldn't pay for at all in addition to tuition. They realized that the operating budget of the school should pay for necessities and that student fees are for "extras" that enhance college life as they are raised or lowered voluntarily with the advice of students. They stated that such things as fixing college equipment is not a frivolous extra but that mainting a car for our top administrator is. While there was much agreement on this point, students recognized that this taxing system was so firmly entrenched, that mounting a successful opposition would take a powerful, unified, and concerted effort. SGA wasn't in the mood for devoting energy against this robbery and instead decided to try and limit the extortion.

The Lab fee was the largest proposed increase from $120 per student per year up to $240. The Lab fee is spent by department faculty for such things as visiting artists and supplies. Here faculty relations with SGA showed to be non-existant at best. They requested raising these fees to the administration whom they deemed as the ones with real power over such matters without making any attempt at consulting those who were to pay.

It was then up to Paul McCaffrey who put together these wish lists from faculty and come up with a dollar figure for each student to pay. He spent no time on this, as his margin notes show, and later admitted that his proposed doubling of this fee had no real basis in their requests. It is easy to understand overbilling students of near $70,000 though, becuse he wasn't the one who was going to pay for it.

Worse than his attitude however, was the fact that he repeatedly delayed giving students critical information until one week before SGA's desicion was due. The delay was partly due to the fact that he had to have one of his staff manufacture a request to raise the Liesure fee which jived with his already presented proposal. This manufactured memo was then used to justify a fee increase for an account that he has control over.

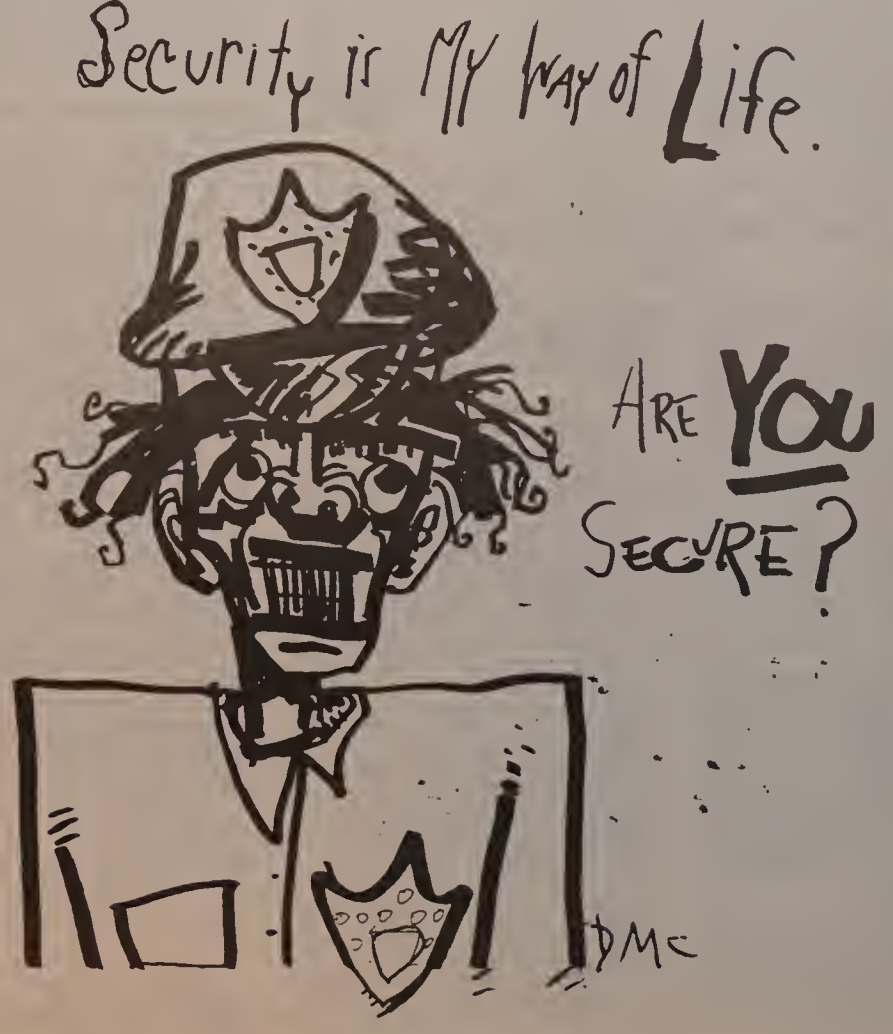
At the same time that this was going on, students attempted to reduce this same fee because of basic conflicts in its use. The idea was to shift $5,000 from the Liesure fee over to student control where it could be more accountable. This was attempted by saying that the MCA basketball team (then funded to the tune of $5,000 - drycleaning included), should be treated as an equal with all other student groups getting funding through SGA. The level of irrationality peaked on this issue with administrators finally keeping thier lop-sided system intact but being refused the increase they wanted.

There were other minor skirmishes about fees but generally students acquiesced to pay out of their pockets to make up for the inadequacies in the State's funding of the higher education system.

One of the last really shameful acts for SGA was the acceptance of John Lafauce as Vice-president of SGA. The former Vice-President TJ Norris had given his pending resignation a month or so before and some members understood that in an unspecified meeting in the future that SGA was going to discuss the means of replacing him, since there was no constitution. Lack of a constitution was only a minor point to Pres. Waffic who named John Lafauce as his choice of VP. Some council members pleaded that decision on this be held off for one week while they searched for an alternate candidate. Waffic's position on this matter was to say that every representative's duty was to relay this and all other meeting notes to the entire student body, and so it should already have been done. One week later he reversed his opinion on this matter when it was convienient for him by saying that he knows that representatives don't discuss things with their constituents. All the requests for tabling the vote were useless however, as John was voted in by a narrow margin of council members who were content with a one-candidate-instant-election.

The most embarrassing part though was that no one questioned John about his abilities to fulfil the duties of Vice-Presidency. One half of the duties of VP is to be Mass Art's representative in the State Student Association of Massachusetts (SSAM) and was a major factor in the resignation of TJ Norris. After Mr Lafauce's "election" he said that he had never heard of SSAM and that he was unembarrassed by this stating that it was a "detail" and that you "can't know everything about a job when you get one". His one statement that got him the job was his assurances that he "spoke up on all the big issues". Yes , advocating the silencing of students in order to keep "chaos" from overtaking meetings could be considered a "big issue".

Of course all the biggest hopes for the upcoming SGA semester are to be wished and undoubtedly innovative programs shall soon emanate from it.



"HOPEFULLY, LATER ON WE WON'T HAVE ANYTHING TO DISCUSS" SGA PRESIDENT WAFIC KHALIL EXPLAINS HIS VIEW FOR A SUCCESSFUL YEAR OF MEETINGS.

CENSORSHIP

On January 13, 1988, the Supreme Court of the United State ruled that public school officials have broad power to censor school newspapers. By saying that students do not have the same constitutional rights as adults, the court has ruled in the past few years that students are not protected from "unreasonable searches" and may be suspended for "offensive" speeches.
This latest attack on basic freedoms has a direct and dire consequence for this paper; as it can be censored by MassArt Administrators. Although it is students' money that pays for this publication, technically the money must be requested by school administrators. The school's policy is to not censor publications, but because of this recent ruling, there is no guarantee that this couldn't be changed at a moment's notice, then be supported in court.

Censorship doesn't necessarily mean directly stopping publications from printing. In our age of media monopolies, what these giant information producers decide to air or print decides what is discussed or ignored.

Project Censored honors outstanding work by journalists who bring the public important news overlooked or buried by the mainstream media. Articles are submitted from around the globe and then judged by a team of media watchers. They are then reprinted, giving the original source, dispersing information in spite of the efforts of the mainstream press to keep them from view. This publication applauds their dedicated work and have chosen to reprint these stories. They are, in their entirety from the sources listed, worth a good long gander!

PROJECT CENSORED

Reagan's critics harassed by IRS, FBI

Political opponents of the Reagan administration's Central America policies have been the targets of break-ins, IRS audits, FBI questioning, and physical surveillance. Congressman Don Edwards, D-Calif., a former FBI agent, said "What we fear might be happening . . . is that the administration is using the various independent agencies of the United States government for their political purposes."

According to San Francisco's KRON-TV, the IRS threatened the tax-exempt status of *Sojourners*, a non-profit Washington, D.C.-based ecumenical Christian magazine that opposes aid to the contras, among other Reagan policies. The IRS refused KRON-TV's requests for an interview but a spokesman said the IRS has the power to require tax-exempt groups to present both sides of an issue and that it is just as likely to warn groups not opposed to administration policy. Yet the conservative organizations headed by Jerry Falwell and Pat Robertson reported no similar problems.

In addition, the offices of former U.S. Ambassador to El Salvador Robert E. White, now head of the Commission on U.S.-Latin American Relations, were broken into over the weekend of November 29, 1986. White, who opposes the administration's Central America policies, said, "It's my best guess that some members of this administration either encouraged the break-in or passed on information about us to a group that had the capacity to make a break-in." Former FBI informant Frank Varelli admitted spying on members of the Committee in Solidarity with the People of El Salvador (CISPES) and FBI agents broke into a CISPES office in Dallas.

In another story, United Press International revealed that dozens of American citizens and groups critical of President Reagan's Central America policy report being harassed by the IRS, the FBI, or the Customs Service after visits to Nicaragua.

Intruders who in March broke into the Women's Building in San Francisco apparently spent hours rifling file cabinets containing the names and addresses of women involved in Central American peace issues and radical feminist politics. *San Francisco Examiner* columnist Warren Hinckle reported it as a "classic political break-in— . . . [one] of more than 60 reported incidents of break-ins at peacenik organizations across the land that began during the reign of acting President Oliver North."

Sources: KRON-TV, "Target 4," Feb. 18-20, 1987, "Heat on the Left" series, by anchor-reporter Sylvia Chase, producer Jonathan Dann, and Angus Mackenzie of the Center for Investigative Reporting; UPI, Feb. 19, 1987, "Nicaragua visitors: U.S. harasses us," by Neil Roland; San Francisco Examiner, Feb. 13, 1987, "Info-thieves hit the Women's Building," by Warren Hinckle.

Lethal nerve gas production in residential areas

Although the military has been ordered by Congress to dispose of nerve gases by 1994, they are currently being manufactured and tested in 46 communities in 26 states—usually without the knowledge of local residents. For example, Margaret Erickson, of Gaithersburg, Maryland, discovered that Geomet Technologies had been doing research with nerve gases only 100 yards from the local elementary school since 1983.

Despite the congressional order, chemical warfare funding increased fivefold to $400 million in 1985. Twenty-seven major universities, including four medical schools, have chemical warfare contracts. Fifteen of these sites are licensed for full-strength chemical warfare materials (the others work with diluted substances). And since 1981 accidents have been reported at two of the facilities—both licensed for full-strength work.

In March the Centers for Disease Control (CDC) said that four of eight towns where lethal Army chemical warfare agents are stored aren't prepared to handle emergencies. A CDC official said that one of the sites was in Newport, Indiana, but declined to identify the three others, saying it would "embarrass" elected officials there. At least 40 of the nation's nerve gas sites are located in large metropolitan areas (including Los Angeles, Baltimore, Chicago, and New Orleans) where an accidental release could imperil thousands of people.

Sources: **Recon**, Winter 1987, "Nerve Gas in Residential Areas," by Chris Robinson; **New York Times**, Feb. 28, 1985, "Research on Nerve Gas Suspended in Cambridge"; **USA Today**, March 11, 1987, "Risks near chemical warfare dumps cited," by Wayne Beissert.

Salvadoran media cooperate with death squads

While Ronald Reagan castigates Nicaragua for compromising freedom of the press, the media in El Salvador are subverted to the whims of the El Salvadoran government. Newspaper ads are run to publish death threats and several TV stations flash a toll-free number for viewers to turn in the names of "subversives." Television is also used to air extrajudicial confessions of suspects.

In one case, the press published a list signed by Salvadoran death squad members threatening to kill 11 students, professors, and campus workers if they did not leave the country. Four members of the General Association of Salvadoran University Students, including its president, Antonio Quezada, were on the list. Many of them soon fled the country.

El Salvador's political prisoners are publicly humiliated on the nation's TV airwaves. Suspects can be held incommunicado for days and taped extrajudicial confessions (aired on prime-time television) are acceptable as evidence if two witnesses state that no physical coercion was used. Torture isn't legal but is prevalent. The favored methods include sleep deprivation, electric shocks, and the *capucha*—a canvas sack dusted with powdered lime placed over the victim's head and tightened with a rope.

While some of the atrocities have been reported in small articles or recent books on El Salvador, the general public has not been made aware of the government's role manipulating the press in what the Reagan administration refers to as a "fledgling democracy."

Sources: **Guardian**, April 2, 1986, "Outcry Results in Student's Release," by Paul Martin; **Mother Jones**, July/Aug. 1986, "El Salvador: Central America's Forgotten War," by Janet Shenk.

Moonies, Loonies, and Ronnie

Members of the World Anti-Communist League (WACL)—an international right-wing cartel of sorts—include such luminaries as Ferdinand Marcos, Rev. Sun Myung Moon, and Adolfo Calero, commander in chief of the Nicaraguan contras. The WACL, whose roots go back to 1954 with the establishment of the Asian People's Anti-Communist League, has grown to include six regional organizations with affiliates in more than 90 countries.

One of the most important WACL members is retired U.S. Maj. Gen. John Singlaub, who was removed in 1977 from his position as American chief of staff in Korea after he publicly criticized President Jimmy Carter's withdrawal of troops from Korea.

Joining the WACL in 1980, he formed an American chapter and helped extend WACL's influence. Among Singlaub's achievements:

- In 1983 President Reagan began calling the contras "freedom fighters," a term the WACL and others on the far right have used for years.
- When U.S. Congress temporarily cut off Nicaraguan contra funding in 1984, a group of various American conservative leaders raised $25 million in private contributions. Singlaub and the WACL were at the center of the campaign.
- Several WACL members have been appointed as ambassadors to the Bahamas, Costa Rica, and Guatemala by Reagan.

At the 17th annual WACL conference, held in San Diego in 1984, Singlaub read a letter from President Reagan that said in part, "The World Anti-Communist League has long played a leadership role in drawing attention to the gallant struggle now being waged by the true freedom fighters of our day. Nancy and I send our best wishes for every future success."

This means Reagan endorses a group that is so extreme—according to Scott and Jon Lee Anderson who wrote the book *Inside the League*, an exposé of the WACL—that the John Birch Society has shunned it and advises its members to do likewise. Geoffry Stewart-Smith, a staunch British anti-communist, said he left the WACL because it is "largely a collection of Nazis, fascists, anti-Semites, sellers of forgeries, vicious racialists, and corrupt self-seekers. It has evolved into an anti-Semitic international . . . the very existence of this organization is a total disgrace to the free world."

Sources: **Utne Reader**, Aug./Sept. 1986, "Moonies, Loonies, and Ronnie," by Eric Selbin; **Briarpatch**, November 1986, "In League With the Devil: The World Anti-Communist League," by George Martin Manz; **St. Louis Journalism Review**, March 1987, "Inside the League," by Scott and Jon Lee Anderson.

Government restricts access to information

Under President Reagan's direction, the government has significantly reduced access to public information. During the past six years, the administration has worked to eliminate, restrict, and privatize government documents, many of which had previously been available to the general public. For example, since 1982, one of every four of the government's 16,000 publications has been eliminated.

In 1985 the Office of Management and Budget tightened public access to information gathered by the government by requiring annual reviews of agency publications, detailed justifications for proposed periodicals, cost-benefit analysis of government information activities, maximum reliance on the private sector for the dissemination of government information, and cost recovery through user charges. The result is a continued commercialization and privatization of government information, once thought to be public information.

During 1986 two new developments in official information control and dissemination procedures emerged:

In March the Defense Department and the CIA initiated an official disinformation program that covers 15 to 20 programs. Deliberately false, incomplete, and misleading information will be released in order to impede the transfer of accurate technological information to the Soviet Union. In a White House meeting August 14, the administration launched a secret disinformation campaign designed to convince Libyan leader Qaddafi that he was about to be attacked again by the U.S. and perhaps be ousted in a coup.

Then the government developed a new category of "sensitive information" to further restrict public access to a broad range of unclassified data. This makes possible an extraordinary government censoring apparatus that could restrict access to even non-government commercial data bases, censor the information they contain, and develop programs designed to reveal who is using a data base and what data they are calling up.

Source: American Library Association, Washington Office, December 1986, "Less Access to Less Information by and About the U.S. Government: 2," by Anne A. Heanue.

Contragate: The Costa Rica connection

Over the last year, each day seemed to bring new evidence of the Reagan administration involvement in the Iran-contra arms scandal. But as we go to press one major chapter in the story remains to be told.

It involves Lt. Col. Oliver North and his superiors in a conspiracy to murder dissident contra leader Eden Pastora and the U.S. ambassador to Costa Rica, Lewis Tambs—and blame both acts on the Sandinistas. It involves a drug trafficking ring operating out of contra bases and airstrips on the property of a U.S. rancher in Costa Rica. And it involves a cover-up that included the torture and murder of a key journalistic source, as well as the continued threats against the lives of the two journalists who sought to expose the whole plot. There also are allegations that the conspiracy was organized by a secret group of paramilitary operatives as far back as 1979. And since 1981 Reagan administration officials may have had a role in the affair.

Journalists Tony Avirgan and Martha Honey began investigating the contra-Costa Rica connection after Avirgan was injured in an assassination attempt against Pastora on May 30, 1984, which left three journalists dead and more than a dozen injured. In conjunction with the Christic Institute, a public-interest law firm with a long track record of major political cases, Avirgan and Honey filed a $22 million lawsuit against a group of U.S.-backed mercenaries and U.S. government officials.

On January 30, 1987, U.S. District Judge James L. King, in Miami, granted Avirgan and Honey wide-ranging subpoena powers, allowing them to prepare for a jury trial that could bring to the stand many of the individuals whose names have already become well-known in the Iranian arms scandal investigation.

Sources: **The San Francisco Bay Guardian**, Dec. 3, 1986, "Contragate: The Costa Rica Connection" and Feb. 4, 1987, "Christic Institute Officials Detained in Costa Rica," both by Michael Emery.

CIA bribes Latin American journalists

According to Edgar Chamorro, former head of communications for the contras, "approximately 15 Honduran journalists and broadcasters were on the CIA payroll and our influence was thereby extended to every major Honduran newspaper and television station." In his affidavit submitted to the World Court in September 1985, Chamorro said that the same tactic was employed by the CIA in Costa Rica in an effort to turn the newspapers and television stations of that country against the Nicaraguan government.

Carlos Morales, a Costa Rican professor of journalism and editor of the University of Costa Rica's liberal weekly *La Universidad*, said that at least eight Costa Rican journalists, including three "top editors," receive monthly payments from the CIA, either directly or through contra groups.

In 1977, after a Senate report disclosed that the CIA had maintained working relationships with 50 American reporters over a period of years, the agency announced new rules that barred it from entering into "any paid or contractual relationship" with U.S. journalists, including free-lancers and stringers. However, the regulations did not address relationships with foreign journalists, or forbid agency operatives to pose as foreign journalists. It now appears that the agency is doing both, thereby jeopardizing press credibility.

Morales said he began investigating press payoffs after a former student confessed to him that he was taking money from the CIA to supplement a meager salary. The eight Costa Rican journalists are each paid 30,000 colones (about $500) a month by the CIA, Morales said. The average monthly salary of Costa Rican journalists is about 20,000 colones.

Sources: **Covert Action**, Summer 1986; **Columbia Journalism Review**, March/April 1987, "Contra coverage—paid for by the CIA," by Martha Honey.

Indonesia's secret war in West Papua

Under the guise of "redistribution of overpopulation" the Indonesian government has invaded and occupied several independent-minded regions populated by distinct indigenous peoples including East Timor and West Papua.

The basic strategy of the Indonesian military is to strafe with jets and helicopters small village communities supposedly sympathetic to anti-Indonesian guerrillas. Afterwards they land ground troops that kill any surviving people and livestock and destroy houses, gardens, and trees. The islands are then resettled with people loyal to the central Indonesian government, which has actually been able to launch these operations without drawing much international attention. Indonesia's five-year plan, concluding in 1989, is to move five million people from Java, Madura, and Bali to areas that resist Indonesia's imposed sovereignty: Sumatra, Kalimantan, Sulawesi, South Moluccas, East Timor, and West Papua. Over the next 20 years, some 65 million more people are to be moved to colonize territories claimed by Indonesia and bring them under control of the Java-dominated central government.

To accomplish this in West Papua, the Indonesian government is faced with the task of destroying the OPM (Free Papua Movement). Since 1965 the OPM has been fighting the occupying Indonesian forces in a war in which civilians suffer most; there are some 12,000 Papuan refugees living in camps.

West Papua (like East Timor, which was the subject of 1979 and 1985 top censored stories) has been living under Indonesian military occupation for many years. It is one of the main areas targeted for annexation and incorporation, in part because of its abundant forest and mineral resources and offshore oil potential. Worldwide ignorance about the events that led to its colonization, the nature of the repression, and the resistance has made it possible for Indonesia to proceed with the destruction of Papuan life largely unhampered by international concern and condemnation.

Editor's Note: Indonesia's colonization program was funded in large part by the World Bank, which is now reappraising such environmentally dubious projects due to pressure from political groups, according to the British weekly *New Scientist* (April 9, 1987). In addition, *Survival International News* (No. 13, 1987) reports that, bowing to some negative criticism, Indonesia has scaled back its colonization program, although military operations continue in West Papua.

Sources: **Northern Sun News**, November 1986, "The War Nobody's Told You About," by Malcolm Gault-Williams; **Utne Reader**, Jan./Feb. 1987, "Repression and Eco-devastation in Indonesia," by Charlie Sugnet; **Survival International U.S.A.**, January 1986, "Papua Refugees Forcibly Repatriated."

Irradiated veterans: VA caught destroying claims evidence

In August 1986 the Veterans Administration was caught shredding the case records of thousands of veterans involved in radiation injury claims. The shredding took place in spite of a federal court order placing all such records at the disposal of attorneys representing the injured veterans in a class-action lawsuit.

Since the 1940s hundreds of thousands of military personnel have been exposed to nuclear radiation. Throughout more than 40 years of nuclear weapons testing, production, storage, and handling, human subjects have received dangerous radiation doses. Most claims for VA benefits related to these incidents have been stalled or denied. It is not uncommon for a radiation claim to languish in the VA's bureaucracy for five years or longer before a decision is tendered. Much key information in the cases, such as dosage records, has been discarded or destroyed. These and other irregularities finally led the National Association of Radiation Survivors (NARS) to file a class-action lawsuit against the VA. A second veterans' group, Swords to Plowshares, also joined the suit.

Initially, ranking VA officials denied that accurate records of radiation exposures even existed. Then NARS attorney Gordon Erspamer received two letters from an anonymous source inside the VA describing specific reports and documents containing data the VA previously claimed did not exist. NARS attorneys demanded access to this information under federal court order.

Instead of producing the disputed evidence, VA officials apparently ordered it destroyed. When VA staffers expressed concern about the withheld documents to their supervisors, they were warned not to interfere. As VA employee Barry Boskovich testified, "They told me I was not to put anything in writing anymore. . . . And I was not to talk to anyone else . . . . And he indicated to me I should be more concerned about myself and my family."

In addition to withholding key documents, VA supervisor of field operations Michael Dunlap ordered a general purging and shredding of VA case files. The VA's own attorney admitted in court that millions of pages of relevant documents had been and were still being destroyed.

Sources: **VVA Veteran**, November 1986, "Scandal Hints Plague VA" and January 1987, "The Scandal Deepens," by Mark Perry.

Personal privacy assaulted without public debate

In 1986 the FBI was quietly given broadened power to look into the private files of Americans "suspected of being in the employ of a foreign power." This latest invasion of privacy was provided for in the Intelligence Authorization Bill for 1987, passed by Congress with little debate or press coverage.

In the aftermath of the Sakharov-Daniloff "spy exchange," FBI counterintelligence officials persuaded a gullible Congress the bill was needed because they lacked the resources and information to catch Americans selling secrets to the enemy. Specifically, the bill gives the FBI access to financial records and telephone logs of individuals suspected of espionage. Those files include data from banks and phone companies that reveal some of the most private details of a person's daily activities. A government official reportedly can learn more from a peek into a checkbook or telephone record than from a month of court-ordered wiretaps.

This type of information was traditionally considered off-limits to government investigators. Three years ago, the Internal Revenue Service unsuccessfully attempted to obtain listed, unlisted, and unpublished telephone numbers directly from the phone companies. Then the Justice Department, citing the need to track down drug smugglers, tried to amend the 1978 Right To Financial Privacy Act in order to tap into bank records and pass the information to various law enforcement agencies. That proposal also was dropped.

The new bill, however, amends the 1978 Privacy Act, and may make those earlier attempts to obtain the files unnecessary; the amendments provide that information obtained by the FBI under the counterintelligence provisions can be passed to any other government agency that has an interest in the information.

There are some protections written into the language of the bill, but since there is no official monitoring of how the bill is to be used, the public may never know if the FBI is adhering to the rules.

Source: **The National Reporter**, Fall/Winter 1986, "News Not In The News: Reach Out and Crush Someone," by Don Goldberg.

Plutonium payload scheduled for space shuttle

As tragic as it was, the explosion of the space shuttle Challenger last year could have been even worse. The next shuttle, scheduled for launch in May 1986, would have carried an unmanned spacecraft fueled with 46.7 pounds of toxic plutonium-238.

John Gofman, co-discoverer of uranium-233 and a former associate director of the government's Lawrence-Livermore Laboratory, said, "If the plutonium (from the scheduled shuttle flight) gets dispersed in fine pieces, the amount of radioactivity released would be more than the combined plutonium radioactivity returned to earth in the fallout from all the nuclear weapons tests of the United States, the Soviet Union, and the United Kingdom—which I have calculated has caused 950,000 lung cancer fatalities. It is a crazy idea."

After learning of the plan to launch a plutonium-powered spacecraft reactor, Karl Grossman, associate professor of journalism at the State University of New York, petitioned the Department of Energy for more data under the Freedom of Information Act. After nearly a year of stonewalling, the government finally sent Grossman documents that detailed a launch planned for the spring of 1986 that would "involve a very small risk of releasing plutonium-238 to the environment because of the possibility of malfunction of the space shuttle." The report, written in 1984, noted the likelihood of a catastrophic accident (such as the one that destroyed the Challenger in January 1986) as less than .022 percent. The safety analysis report was prepared by the General Electric Company, the manufacturer of the plutonium generator.

Despite the Challenger explosion and NASA's knowledge of the risks involved, the agency plans to go ahead with plutonium-fueled space probes when shuttle missions resume.

Sources: **The Nation**, Feb. 22, 1986, "The Lethal Shuttle" and March 15, 1986, "Plutonium Cover-up?"; **Common Cause**, July/Aug. 1986, "Red Tape and Radioactivity"; all by Karl Grossman.

Dangerous radiation tests on human subjects

Human experimentation crimes comparable to those committed by Nazis during World War II were perpetrated by U.S. government agencies during peace time. And yet when the government confessed its crimes last year, the press was not very interested.

From the mid-1940s until the 1970s, federal agencies conducted heinous radiation experiments on hundreds of people around the country. Some were volunteers but for others there is no record of informed consent. The extraordinary report, released by the House Energy and Commerce Subcommittee, documents how the Atomic Energy Commission and its successor, the Energy Research and Development Authority, both forerunners of the Department of Energy, financed studies involving researchers from government laboratories and private institutions.

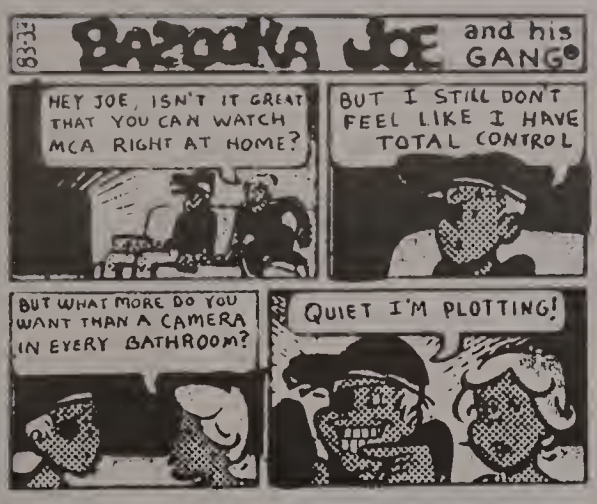
The main purpose of the experiments was to determine radiation's effect on fertility and other biological functions and how the human body absorbs and retains radioactive contaminants. In one major experiment involving inmates at the Washington State Prison, the testicles of 64 inmates were exposed to large doses of radiation. At the Oregon State Prison, the testicles of 67 inmates were irradiated from August 1963 to May 1971.

In Richland, Washington, 14 human subjects ingested or were immersed in tritium, a radioactive form of water. Others were injected with radioactive phosphorus, or fed fish from the Columbia River that were contaminated with phosphorus discharged by nuclear reactors. Vasectomies were to be performed on the subjects prior to the discharge from the study to "avoid any possibility of contaminating the general population with irradiation-induced mutants." But in several instances volunteers did not consent to vasectomies at the conclusion of the study. While the government intended to keep in contact with the irradiated prisoners to watch for further health effects, those plans were dropped in 1976 after several irradiated inmates filed suits against the federal government.

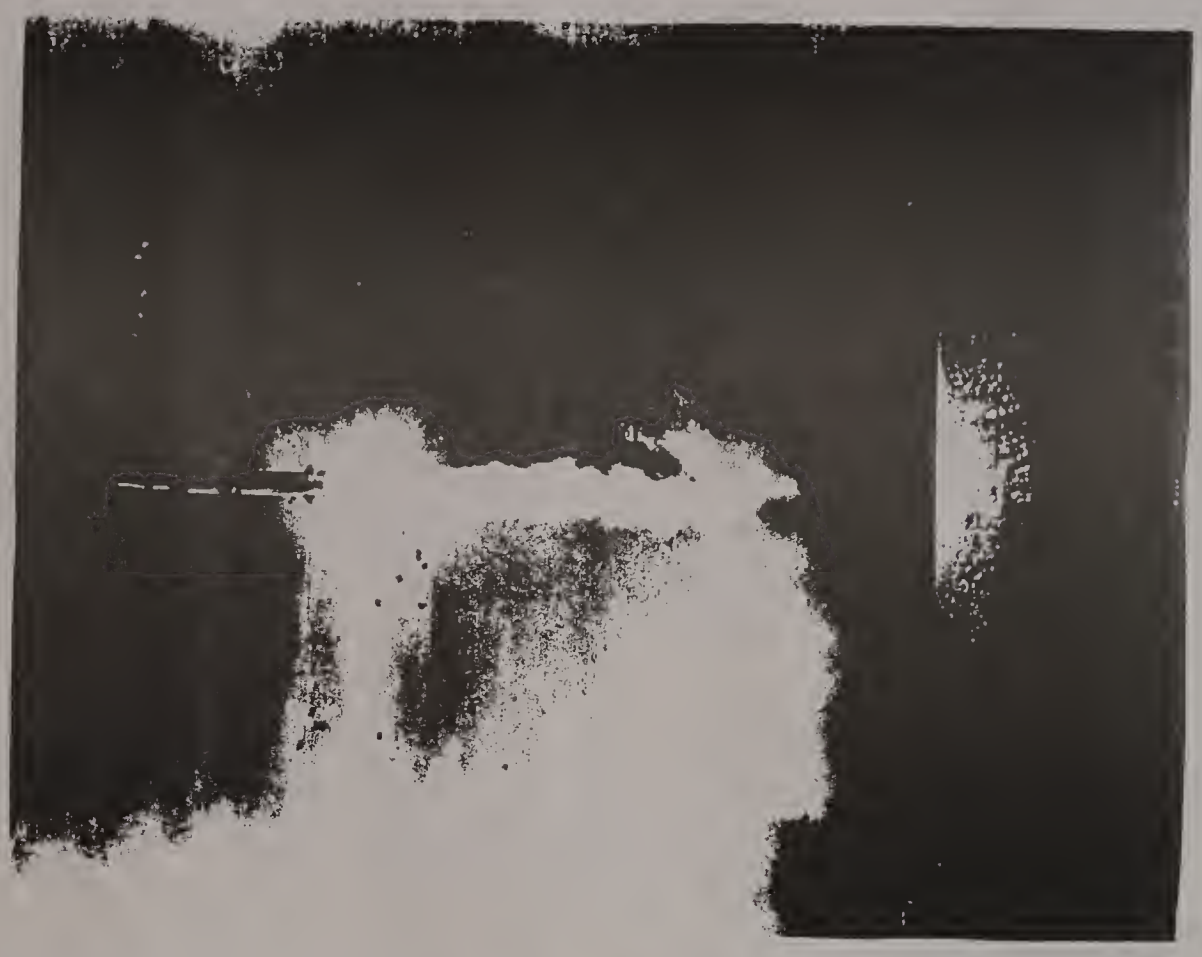
In another study, progesterone, a hormone found in women, was mixed with small amounts of radiation and injected into three patients, one 10 weeks pregnant. The report noted that "a therapeutic abortion six days later because of severe sickle cell anemia was performed."

Source: **The New York Times**, Oct. 24, 1986, "Volunteers Around U.S. Submitted to Radiation."

Project Censored has been keeping tabs on the important news stories overlooked by the mainstream media for 11 years. Anyone interested in nominating a 1987 article for next year's project can send a copy of it to Carl Jensen, Project Censored, Sonoma State University, Rohnert Park, CA 94928.

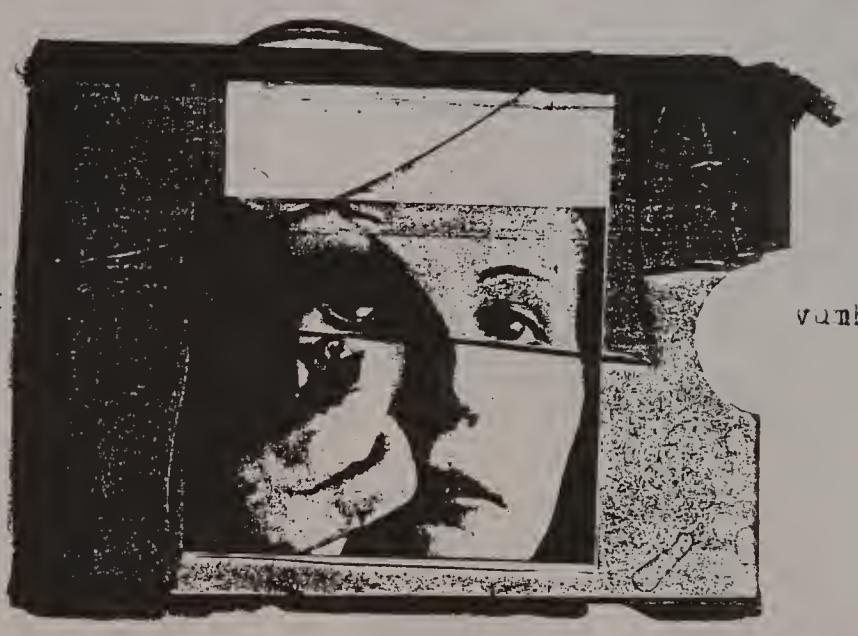


FORTUNE: A SURPRISE TRIP IS COMING YOUR WAY SOON



ART AT A GLANCE

ITS NOT TOO LATE FOR 'COACHY' CONTEST SUBMISSIONS TO THE DRAW



jjjjjjjmmm
b

vumh

maggie took out her glass eye, and hung up her complexion to dry. her date came early. that pissed her off and she put herself together a little too quickly. her eye was in backwards, and didn't fit right.

he hadn't known about her eye, and was shocked at first - but offered to fix it for her... the he said "i love you, margaret."

DMC - 1/19/88

- BRL

HAPPY New Year!

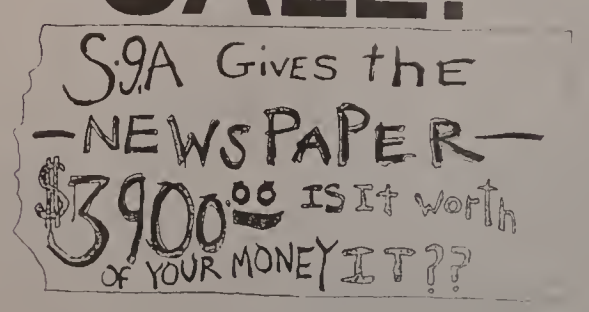
Channel seven's obnoxious INTERVIEWER sticks a mike in my face and squeals "what's the secret of good ice carving?!!" I gave him a tired evil eye. he moved on to chris tauson with the same question. "UUHHH...CHICKEN SOUP!"(channel 7 to his cameraman) "forget it-work montage."

and thousand of ameteur drunks ogling, jumping the barriers for snapshots, or to dance on the carousel...a few things we, the ICE SCULPTORS, had to deal with on new year's eve.

all the REAL drunks had come early, and they were all complaining about mayor flynn, rambling on(and away) with the best talk of local politics i've heard of late(FUCK "EM ALL!!) they said we were the GREATEST for doing this work in such cold weather, we hauled, chipped, sawed, and froze. we worked EVEN AGAINST...one small protest against the god damned TRADITION of chopping at tons of hard water once a year, and we created a life sized CAROUSEL for first night... sponsored in part by MASSACHUSETTS COLLEGE OF ART, who provided us with three chainsaws that broke, and $500.00 of good IRISH FOOD from McDonald's.

DMC 1988

THE SOMETHING FOR NOTHING SALE!



UTNE
JOE SHEPARD
S.E.S
RICH PONTIUS
COLLEEN McGUIRE
SDS
RAE WIENER
MAUREEN COSGROVE
GAIL WIGHT

ANONYMOUS
NOT ANON
DAVID MICHAEL CURRY
TIM GALLIVAN
KATE REDMOND
J BARR
PAM HOUSTON

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